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American Cinematographer

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In This Issue:

"Periscoping" Projection—By Earl J. Denison

New "Talking" Cinema Announced

Eastman Announces New Model of Cine-Kodak

Gaetano Gaudio, A. S. C., to Continue to Direct

PUBLISHED IN HOLLYWOOD CALIFORNIA

RELEASES

July 5, 1925, to August 2, 1925

TITLE	PHOTOGRAPHED BY
The Manicure Girl	J. Roy Hunt
The Brand of Cowardice	Not credited
Before Midnight	Dewey Wrigley
Kivalina of the Ice Lands	Earl Rossman
The Awful Truth	Joseph Dubray, **member A. S. C.**
The Sporting Chance	Roland Price and James Brown
Fighting Courage	Joseph Walker
How Baxter Butted In	David Abel, **member A. S. C.**
The Happy Warrior	Nicholas Masuraca and Wm. S. Adams
The Little Giant	Sid Hickox
The Lucky Devil	Alvin Wyckoff
The Freshman	Walter Lundin, **member A. S. C.**
One Year to Live	Arthur L. Todd
Red Love	Not credited
Passionate Youth	Milton Moore
The White Desert	Not credited
The Woman Hater	John Mescall
Under the Rouge	King Gray, **member A. S. C.**
His Buddy's Wife	Henry Cronjager, **member A. S. C.**
Cyrano De Bergerac	Not credited
Grounds for Divorce	Bert Glennon, **member A. S. C.**
That Man Jack	Art Reeves
Evolution	Not credited
Lightnin'	Not credited
The Home Maker	John Stumar, **member A. S. C.**
Tracked in the Snow Country	Ray June
The Overland Limited	Jack MacKenzie
Private Affairs	Jack MacKenzie
The Love Gamble	King Gray, **member A. S. C.** and Orin Jackson
The Light of Western Stars	Lucien Andriot
The Goose Woman	Milton Moore
Pretty Ladies	Ira Morgan, **member A. S. C.**
My Lady's Lips	Allen Siegler
The Marriage Whirl	Not credited
Youth's Gamble	Ross Fisher, **member A. S. C.**
Night Life of New York	George Webber
The Texas Trail	Georges Benoit, **member A. S. C.**
Wild Justice	Ray Binger
Fair Play	Ernest Miller
Hearts and Spurs	Allen Davey
The Street of Forgotten Men	Hal Rosson
The Fearless Lover	Not credited
Fifty-Fifty	Henry Cronjager, **member A. S. C.**
Never the Twain Shall Meet	Ira Morgan, **member A. S. C.**
Marry Me	Karl Brown
Whistling Jim	J. P. Whalen
Camille of the Barbary Coast	Frank Zukor
The Wild Bull's Lair	Ross Fisher, **member A. S. C.**
Border Vengeance	William Thornley
Rugged Water	Alfred Gilks, **member A. S. C.**
Eve's Lover	George Winkler

Vol. VI AUGUST, 1925 No. 5

American Cinematographer

[illegible], *Editor and Manager*

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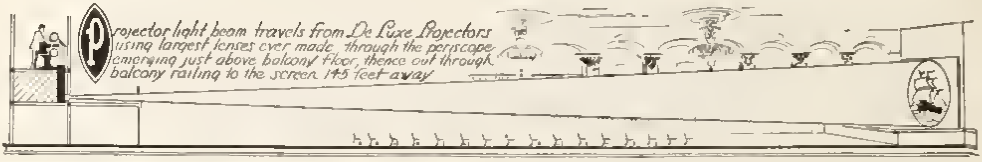
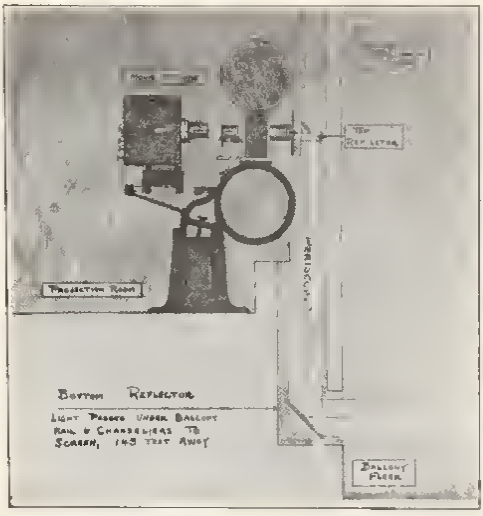
PROJECTION • Conducted by Earl J. Denison

"Periscoping" Projection

Projection Is "Piped" *around* Angles *to* Avoid "*Mayflower*" Chandeliers


Projector light beam travels from De Luxe Projectors using largest lenses ever made, through the periscope emerging just above balcony floor, thence out through balcony railing to the screen 145 feet away



The Light that Veered

"It can't be done," they said. "How can you make the projected images turn corners and bend the light to do so? Why, it's impossible!"

"Maybe," answered Roger M. Hill, U. S. projection engineer, "it is impossible, but not until we see what we can do."

Hill did it.

A "periscope" system of projection has been made a part of the ballroom of "The Mayflower," the elaborate new hotel in Washington, D. C.

In the construction of the Washington hostelry, it was not only desired to fit the ballroom with complete projection facilities, but at the same time to appoint the room with sumptuous furnishings, with which the projection should not be allowed to "interfere." Among these furnishings are a series of chandeliers, so massive in size, that it was found that they would obstruct the beam of light from the projectors, if the latter were placed in the positions originally contemplated for them.

Engineered by Hill

So "The Mayflower" management called on Roger M. Hill, engineer of the U. S. Army Motion Picture Service. Hill immediately advised the hotel people to "periscope" or "pipe" their projection. His recommendations sounded unreasonable, but as soon as he started to put them into effect, their practicability were at once evident.

Chandeliers in Path

Projectors were put in on the balcony of the ballroom. The floor level of the balcony struck above the middle of the chandeliers which thus stood in the way of the light beam, if the projection engineering had been carried out in the regular way.

145 Foot Throw

Hill, in carrying out the "periscope" idea, brought into play reflectors which he obtained from the Kollmorgen Optical Corporation. The

(Continued on Page 26)

A. S. C. in Campaign Against Cutting Credits

Nation-wide Spread *of* Abuse Brings Action *from* Cinematographers.

Letters Written *to* Producers Calling Attention *to* Elimination of Credits.

Launching an investigation into the causes of the cutting of film credit titles in motion picture theaters and at the same time taking preliminary steps to prevent the continuance of the practice, the American Society of Cinematographers during the past month wrote to the Hays organization in New York City and in Hollywood, calling the attention of the producers to the treatment which their finished product is being accorded on reaching the cinema houses.

In New York

Two of the most recent cases reported to the A. S. C. occurred in widely divergent points in the United States, the one being in New York City and the other in Portland, Ore. In the former instance, during the week of July 7th, the credit titles were eliminated from the print of Edwin Carewe's First National production, "The Lady Who Lied," when it was exhibited at the Mark Strand Theater.

In Portland

In the Portland case, all the credit titles were eliminated from the print of "The Making of O'Malley," another First National production. Hence it will be seen that the situation affects not only the cinematographer but all those who are ordinary given credit in the credit titles. In both of the productions enumerated in the foregoing, the blame cannot be laid at the door of First National, the producers, as they have consistently included credit titles on their productions.

That there is little consistency to the argument that the titles are cut out for the purpose of saving valuable time on the program is indicated by the fact that, in the Portland instance, a locally made picture, 800 feet in length and showing the Elks' parade, carried full credit titles and was given repeated exhibitions.

A copy of the letter sent by the A. S. C. to the producers follows:

Mr. Fred Beetson, Secretary,
Motion Picture Producers & Distributors of America, Inc.,
6912 Hollywood Blvd.,
Hollywood, California.

Dear Mr. Beetson:—

For some time past our attention has been called to what seems to be a practice among a great many theater executives of cutting titles from the pictures they exhibit. The latest instance of prominence that we have had pointed out to us occurred at the Mark Strand Theater, New York City, during the week of July 7th, when the credit title from 'The Lady Who Lied," an Edwin Carewe production for First National, was eliminated We are particularly interested in preserving, for the attention of the audiences, the recognition of the cinematographers' participation in the making of a given production, and believe, in fairness to all concerned, that the exhibitor should not be countenanced in cutting out these titles once the producer has seen fit to include such in his production. The chief argument on which the exhibitors seem to rely is that the elimination of these titles is a necessity for the saving of program time; but in view of the fact that the average title takes but a few seconds to run, this argument seems to carry little or no weight.

Trusting that this matter may have your attention,

Very truly yours,
AMERICAN SOCIETY OF CINEMATOGRAPHERS.
By John W. Boyle,
Secretary.

Fall Meeting *of* S. M. P. E. *to* Be Held *in* October *at* Roscoe, N. Y.

The fall meeting of the Society of Motion Picture Engineers will be held at Lakewood Farms Inn, New York, October 5th, 6th, 7th and 8th.

A number of important subjects are to be included on the program.

Schurman *in* Hollywood *from* East; Offices Removed *to* Larger Plant

Ferdinand Schurman, president of the Fish-Schurman Corporation, sole distributors of Goerz Raw Stock, is in Hollywood from New York City.

The organization's Hollywood offices were recently removed to an enlarged fireproof plant at 1050 Cahuenga Avenue, near Santa Monica Boulevard.

John M. Nickolaus has been re-signed by Louis B. Mayer as superintendent of the laboratory at the Metro-Goldwyn-Mayer Studios.

Nickolaus has occupied the position of superintendent of the laboratory with Metro-Goldwyn-Mayer for the past year. His new contract covers the period of another twelve months.

Eastman Announces New Model of Cine-Kodak

Latest Creation Practically *of* Pocket Size. Designed *for* Amateurs. Spring Driven.

Daylight Loading. Film *in* 50 or 100 ft. Lengths. Electric Models Continued.

The interior view shows threading apparatus of Cine-Kodak. The take up reel fits over the shaft shown in the right half of the illustration. The supply roll is placed in similar position beside the motor, beyond the partition.

Left—Illustrating comparative sizes of new Cine-Kodak and 3-A Kodak folded.

Announcement is made by the Eastman Kodak Company of the development of a new model Cine-Kodak, practically of pocket size, and as simple to load, hold and operate, as an ordinary Kodak. With the price considerably less than $100, amateur motion picture taking should now take on the popularity of Kodak snapshooting, Eastman officials predict.

Electric Models Still in Vogue

While the more serious worker has the present electrically driven Cine-Kodak designed for him, the new more compact model is planned to appeal to the world of amateurs at large.

This latest achievement is a practical motion picture camera reduced to the compactness and simplicity of operation of the Kodak. It has genuine leather covering, has the appearance and is about the size of a 3A Kodak closed.

Daylight Loading

It takes ordinary Cine-Kodak film (16 mm wide) in 50 or 100 ft. lengths, is daylight loading and spring driven. The film is made reversible, that is, through a special process the negative is reversed to a positive and the film actually exposed in used for projection. This eliminates cost of additional film and printing.

The price of the film also covers the cost of finishing at any one of the Eastman laboratories. No tripod is necessary. This new model is held at waist level, the subject found in the view finder and by pressing a spring twenty feet of film may be exposed without rewinding. Steady spring tension provides for evenness of exposure.

Wide Angle Lens

The lens is an f. 6.5 especially designed for this camera. It has a focal length of only 20 mm (less than 1 inch) which gives a broad angle and permits the photographing of large objects at relatively close range. "Close-ups" can be made at 4 ft. and distant views can follow with no focusing adjustment.

The weight is given at 5 pounds when loaded; size, 8 13-16 inches long by 5 9-16 inches high and 3 1-16 inches wide. It can be brought into action as quickly as any Kodak, it is stated, and a tripod is not necessary.

Indicators

Indicators on the outside of the camera are convenient helps to the operator. An exposure guide on the diaphraghm scale shows which of the four stops to use under various conditions. A footage indicator automatically tells how many feet of unexposed film are left in the camera.

Loading

The film reels are opposite each other and may be loaded in daylight. Rapid threading is a part of the camera scheme. Pull-down claws in the gate automatically adjust themselves to the perforations in the film. The guide bar is at an agle, allowing the film to be wound on the reel without danger of jamming or of loose-winding. Studs in the door prevent closing the camera if the loading of the film has not been correctly done.

The curved gate holds the film accurately

(Continued on Page 15)

When Professional Skill's A Prerequisite

Amateur *at* Overwhelming Disadvantage *in* Bucking Film Problems *in* Wilds

Overestimating Wrong Person's Ability Robs Outside World *of* Valuable Records

THOUSANDS of dollars are spent on outfitting expeditions for penetration into the jungles and for exploration trips generally, with the idea to bring back priceless results for museum and other educational uses.

Sadley but truly, it has been the case that the means whereby such results are to be recorded—namely, through cinematography and photography have been entrusted to the hands of rank amateurs.

Great Task

It is not to be said that the amateur explorer cannot be successful for some of the most successful of such cannot be classified as professionals at the game. But when the matter of photography and cinematography — especially the latter—is involved, the chances, in out-of-way places, are so decisively against the unskilled or unlearned man that it is unfair to expect him to effectually cope with the responsibility of preserving for posterity the results of the trip, gigantic that it may be. In fact, in most instances he does not preserve such, and, as for the outside world, which has been regaled with widely disseminated publicity as to the jaunt, it usually must be content with further printed accounts of what the expedition did and saw when it finally treks homeward.

No Place for Ping-Pong

How different it would be if these vivid happenings were efficiently captured on motion picture film, whereby the world at large could forever thrill at the chances that the valiant explorers took! But because Algernon is a crack snapshot artist with his amateur camera and produces pictures that please all of his playmates and playboys at home does not make him adept in surmounting the cinematographic difficulties of the jungles. He may have the wherewithal, through family or otherwise, to purchase the most expensive camera and equipment; he may even apply himself to the hurried attempt of mastering their use before the expedition finally embarks; but once he is out in the field away from guiding hands, he must depend on his own resources and knowledge of the profession, no matter how thorough or fool-proof his outfit may be.

Expensive Experience

The chances are that he learns this—too late. He will not deny, if he is sincere, that the results, if any, that he obtained would have been far more complete and comprehensive if the elaborate, or otherwise, equipment, had been in the care and operation of a man whose business it is to know their use. Experienced men like Herford Tynes Cowling, who has been bucking primitive conditions for years—whose life's work is to bring the outer world photographic records from the jungles—realize, with all of their vast knowledge and seasons at the camera, how great are the odds against even the weathered man who hazards to deal with the hair-trigger shooting among the wild life. Then there is always the element of holding intact from spoilation what results have been gotten, etc., etc. Small wonder, therefore, that the amateur usually returns virtually empty-handed!

If the twentieth-century explorer would have himself viewed in the light of something of a public benefactor, then let him use reasonable methods for allowing the public to benefit, visually or educationally, from the explorations. If the pseudo-knight of the camera has his heart set on roughing it in the wilds, then let him start by wrestling tripods and carrying cases—so that the expert who understands his photography and cinematography may have all the more time to bring the details and highlights vividly before the civilized world!

With Stanley in Africa

What would we not give for a cinematographic record of the Lewis and Clark expedition; of Stanley's adventures in Africa; and so on down the line? Unfortunately, those men lived before the age of cinematography.

The twentieth century explorer—he has all the wonders of the science at his command! But—does he always utilize it intelligently?

Marked Interest Manifested in A. S. C. Annual

Work *to* Create *and* Occupy Unique Place *in* Cinematographic Quarters.

Extensive Plans Being Executed *to* Provide Great Run *of* Material *for* Issue.

NO ADVANCE in price or extra charge will be made for the American Society of Cinematographers annual of cinematography, the A. S. C. Board of Governors announces in reply to numerous inquiries on the subject. Instead, the annual will be presented as a part of the regular subscription price to the subscribers of the American Cinematographer, and will be issued in combination with the regular October number of this publication.

As heretofore announced, the work will be the first of its kind essayed. Current plans call for the incorporation within its pages of invaluable statistical data, and of material of use to all those interested in cinematography, directly or indirectly.

Wide Circulation

In carrying out the plans for the annual, the American Society of Cinematographers believes that it is creating and fulfilling a definite contribution in its field of endeavor. The annual is to be given an extra wide circulation among motion picture and other newspaper editors throughout the country, thus providing an instructive medium of bringing to their attention, and ultimately to that of their readers in many instances, the messages of those interested in the cinematographic art.

Under One Head

A great heap of data has already been assembled for the annual, and by the time that the number comes off the press, information of an unprecedented unusual nature will be assembled under one head for the first time.

With all of the importance of the figures, however, the only instructive, but interesting to the readers. To this extent news sources in every part of the country are being utilized.

Explain Mistake In Film's Credit

An error on the part of an assistant in the publicity department resulted in the credit of the photographing of Cecil B De Mille's "The Ten Commandments" being given to a second cinematographer instead of to Bert Glennon A S C chief cinematographer on the production according to letters received by Glennon from Barrett Kiesling, De Mille's director of publicity and by the American Society of Cinematographers from the De Mille executive offices Two of the publications in which the item appeared have already published corrections

The League and Control of Films

Concerning steps taken by the League of Nations for the regulation of motion pictures, Martin Quigley, publisher of "Exhibitors' Herald," says as follows:

"The secretary-general of the League of Nations has issued a request to all leading governments that information be supplied concerning the system of regulating motion pictures employed in the various countries.

"This, doubtlessly, is in line with the objective of the league to have a hand in the formulating of public opinion throughout the world.

"In the case of motion pictures the league apparently feels that it may come out openly in attempting to put motion pictures to work for the promulgation of its ideas and ideals. This might be a good thing or a bad thing for the peoples of the world, but to persons identified with the motion picture industry it is interesting to note this development which sheds light on the thought of the powers of the league with respect to the uses to which the motion picture may be devoted.

'It is proper that the motion picture should be considered in the same light as the newspaper as a great popular method of expression. Partisans may point to the greater effectiveness of the motion picture in disseminating certain kinds of information and ideas, but any fair observer must agree that the motion picture, as an organ for influencing public thought, is entitled to rank with the press.

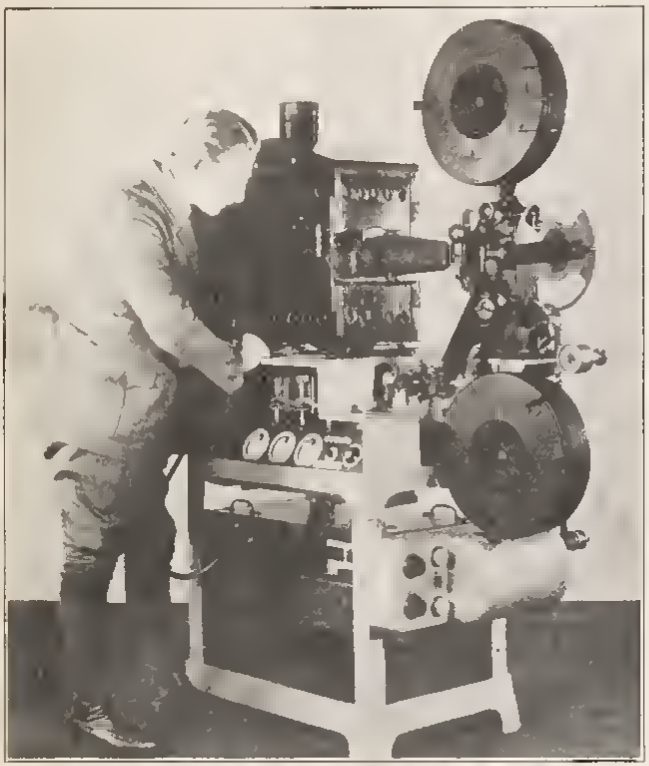
"There is little doubt that were such a request addressed to the press of the world and to the various governments with respect to newspapers as has been issued with reference to motion pictures, the request would be summarily dismissed on the grounds that its fulfillment might lead to a dangerous use of the press for propaganda purposes.

"We believe that the same attitude should be shown toward the apparent effort to create an organized motion picture propaganda in behalf of the League of Nations. . . ."

Announce New "Talking Pictures"

By G. Pupikofer

Acoustic Triergon Film Given Extensive Trials *for* Testing *on* Continent



Left—Figure 1 illustrating the projection for the new "talking pictures"

Above—Figure 2 the novel hornless loud speaker, which is placed near or behind the projection screen and produces the sound that gives the audience the illusion of the talking and musical film

It is well known that for many years attempts have been made to solve the problem of the acoustic film by the aid of the gramophone. These efforts, however, did not yield any satisfactory result, in spite of the fact that no less a person than Mr. Edison occupied himself with the matter. Apart from the defective reproduction of speech and music by the gramophone, the temporal concordance of picture and sound, i. e., the synchronism, was not obtained. Very often, the artist on the screen had already closed his lips before the last tones were audible from the gramophone horn.

The Triergon system does away with the gramophone. The cinematographic picture and the phonogram here form an organic unit, both being photographed on the same reel. At the outset there were considerable technical difficulties experienced in carrying out the Triergon system, seeing that it was intended to transform the feeble energy of the sound-waves into electrical impulses. These electrical impulses had to be transformed into light for the purpose of photographing them on the reel. The latter is then developed and copied and so the acoustic film is reproduced. An analogous proceeding had to be carried out in the reverse direction, i. e., light had to be converted into electricity and the latter into sound, so that the same tones issue as are heard by the human ear when making the record.

The acoustic Triergon Film, popularly known as the "talking film" is the result of seven years' work on the part of three inventors, J. Masselle, H. Vogt and Dr. J. Engl. The Tri-Ergon Co., Ltd., Zurich, a Swiss Company with a paid-up capital of two million Swiss francs, is the owner of the invention with all the patents appertaining thereto. The company manufactures and supplies all the necessary apparatus. The acoustic films themselves are made by the licencees of the company and utilized under license. The Universum Film Co., Ltd., Berlin (Ufa) recently acquired the license for German-speaking countries. The Tri-Ergon

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The EDITORS' LENS . . focused by FOSTER GOSS

Credit Titles

¶ In some motion picture houses, the matter of cutting the credit titles from prints exhibited has become the rule rather than the exception. As reported in other columns of this issue, the practice apparently has spread from coast to coast. In the face of this prevalence, the American Society of Cinematographers has deemed it wise to put forth a sweeping investigation into the reasons, if there are any, for the butchering of the prints, and at the same time to find means for curing the malady.

¶ The old excuse—that the few seconds needed for the running of the credit titles must be utilized because of the press of program time—seems to be definitely exploded. Neither do we believe that the projection of the credit titles bores the audience any more than do some of the management's own "presentations," to make time for which it is claimed that the titles must be cut.

¶ The withdrawal of the titles, it is sometimes averred, is compensated for by the insertion of the accredited names in the theatre program. This in a measure may be true, but the disadvantages of program listing in general does not make this a complete method of taking care of the credits for the film in question. Unless the program is compiled so that it is particularly interesting, it is thrown on the floor of the theatre before the patron ever leaves the confines of the house, in the darkness of which he has scarcely had time nor inclination to wrestle with the small-point type in which the names are usually set up. It must be remembered that many advertising authorities doubt the efficacy of film theatre program advertising because there usually is not enough light sustained for a sufficiently long period to permit the thorough reading of the program. We do not necessarily object to the program listing; in fact, we like to see it as long as it carries *correct* information and is auxiliary to, but does not supersede the titles in the print itself.

¶ All in all, credit titles should not be cut, if only in plain justice to the people whose efforts are accredited thereon.

Thank You!

¶ In a kindly manner, a writer in the July 25th issue of the *Motion Picture News*, offers a criticism of L. E. Cuffe's projection article which appeared in this publication for June. While the *News* writer disagrees with Mr. Cuffe's manner of "projection" of his ideas, we cannot, after close analysis, refrain from believing that both agree with each other in the main, namely, that the importance of the projectionist in the ultimate success of the production should not be underestimated.

¶ We will not dispute the fact with the *News* writer that in the larger and more favored Eastern houses projection facilities may be such as to give little ground for complaint; on the other hand we do not believe that our contemporary will dispute the fact that projection facilities are far from being ideal generally, and that one of the most important ways in which to bring about this ideal stage is the closest possible working co-operation between projection and cinematography. We might point out that if these conditions were ideal, a thorough organization like Famous Players-Lasky wouldn't keep a man of the calibre of Earl J. Denison continuously in the field for the purpose of constantly improving projection throughout the country.

¶ However, we wish to thank the writer in the *News* for his criticism, for we believe that constructive criticism is one of the most vital forces in this industry, or art, as you will. Incidentally, we might state here again, as Mr. Denison noted in his foreword to Mr. Cuffe's article, that we shall always be glad to consider opinions on projection from anyone in the industry.

¶ In his advertising messages in the *Saturday Evening Post* on the Universal "White List" of productions, Carl Laemmle features the importance of the cinematographer along with directors and players in the making of these pictures. Mr. Laemmle's initiative is well taken, and, we trust, worthy of emulation in other quarters.

Way Cleared for Gaudio to Direct

Impressed *by* A. S. C. Member's Showing *as* Director, Schenck Withdraws Claims *on* Services.

Gaetano Gaudio's contract as chief cinematographer for Norma Talmadge productions has been waived by Joseph M. Schenck, who, impressed by the showing Gaudio has made as a director in his first two productions, has cleared the field for what promises to be a brilliant directorial career for the camera veteran.

Schenck volunteered to forego his claim to Gaudio's future services so that the latter could take advantage of more lucrative connections that have come his way as the result of his successful venture as a director.

Valued Aide

Gaudio has been one of Schenck's most valued aides for the past five years, having served as chief cinematographer on the foremost Norma Talmadge productions, including "The Eternal Flame," "Secrets," "The Lady" and "Graustark."

In Demand

When it became known that the A. S. C. member was no longer bound as chief cinematographer on productions starring Noma Talmadge, a singular situation arose wherein Gaudio's services are said to have been bid for by other producers for the camera work on their own productions, in spite of the fact that, as the result of the success of his efforts as a director in his first two features, Gaudio has had numerous directorial proffers to come in his direction. In the past, because of the permanency of his connection with the Schenck organization, Gaudio's cinematographic work was confined to Talmadge pictures, but as soon as he was no longer under contract his services were in demand in other sources.

The A. S. C. member has always been strenuously in demand, as evinced by the fact that during some of the lengthy periods "between pictures" on Talmadge vehicles, arrangements were made whereby he was "farmed out" to other large producers, he having thus photographed John M. Stahl's "Husbands and Lovers," Corrine Griffith's "Declasse" and Marion Davies in "Adam and Eva." He went from Hollywood to New York to make the latter, and returned to resume his connection with Talmadge productions on its completion.

Gaetano Gaudio

Director-Cinematographer

Judging from recent developments, there seems to have come about an interchangability of the directorial and the cinematographic professions for those cinematographers who have become successful directors. This fact was accentuated in the case of "The Lost World" wherein First National, in producing the Watterson R. Rothacker presentation, made inducements attractive enough to temporarily lure Fred W. Jackman from his successful directorial career to supervise the filming of the intricate phases of the Doyle vehicle. As soon as Jackman, who, like Gaudio, is a former president of the A. S. C., finished his work on "The Lost World," he immediately resumed direction. That he is a master of the directorial-cinematographic change of pace is indicated by the fact that he stepped from one masterpiece into another, for it was "Black Cyclone" that he began directing after he had completed the First National production.

First Two

Gaudio has just finished the direction of his second Waldorf production, "Sealed Lips," the cast of which was headed by Dorothy Revier, the Waldorf star, and also included Lincoln Stedman and Cullen Landis. His first production was "The Price of Success," the cast numbering Alice Lake, Florence Turner, Gaston Glass and Lee Shumway.

Filmed by Landers

Sam Landers, A. S. C., photographed both productions. Outside of the remaining few already contracted for, Gaudio's two productions completed the Waldorf program for the coming year, the A. S. C. member, although adhering to a daylight working schedule, having finished both ahead of time.

International Compiles Film of Decade's Thrills

International News Service it is reported is compiling a "feature" of all the important and thrilling shots taken by cinematographers of the service during the past ten years. As will be noted, this period extends well back into that of the recent war, and should bring an important cinematographic compilation before the public

H. Lyman Broening, A. S. C., has finished filming "The Girl Who Wouldn't Work," a B. P. Schulberg production. The cast included Lionel Barrymore, Lillyan Tashman, Henry Walthall, Marguerite De La Motte and Forrest Stanley.

* * * *

John W. Boyle, A. S. C., is still hard at work on the cinematography of "Vienesse Medley," the June Mathis First National production which is being directed by Curt Rehfeld.

* * * *

Bert Glennon, A. S. C., is photographing "Flower of Night," a Paramount production starring Pola Negri and directed by Paul Bern.

* * * *

L. Guy Wilky, A. S. C., is filming William C. de Mille's latest Paramount production, "New Brooms."

* * * *

Henry Sharp, A. S. C., is ready to shoot Douglas Fairbanks' next feature, 'The Black Pirate." Sharp has been making preparations and selecting locations for some time.

* * * *

Charles Rosher, A. S. C., has begun the filming of "Scraps," Mary Pickford's next production. William Beaudine will again direct.

* * * *

Rollie Totheroh, A. S. C., is being lauded for his cinematography in "The Gold Rush," the Charlie Chaplin production which is being given its premiere engagement at the Grauman Egyptian theatre in Hollywood.

* * * *

Gilbert Warrenton, A. S. C., has completed the cinematography on "The Last Edition," an Emory Johnson production.

* * * *

Norbert F. Brodin, A. S. C., camera genius on Frank Lloyd productions, is enjoying his first vacation in many moons.

* * * *

Joseph Brotherton, A. S. C., has returned to Hollywood from a lengthy location trip out of the city.

* * * *

Dan Clark, A. S. C., has left for a location journey in various points in the West for the filming of the latest Fox production starring Tom Mix. Emmett Flynn is directing.

* * * *

Frank B. Good, A. S. C., has concluded preparations for the filming of the next Jackie Coogan production, "Old Clothes," which will be made at the Metro-Goldwyn-Mayer studios, Culver City. Edward Cline will direct.

Faxon Dean, A. S. C., has been chosen to film the Paramount production of Conrad's "Lord Jim," which Victor Fleming will direct.

* * * *

Charles G. Clarke, A. S. C., is photographing the current George Melford production at the Hollywood studios.

* * * *

Ernest Haller, A. S. C., has left for New York City for the filming of a Robert Kane production to be made there.

* * * *

Robert Kurrle, A. S. C., has concluded the filming of "The Sea Woman," an Edwin Carewe production for First National.

* * * *

Reginald Lyons, A. S. C., has finished shooting 'A Man, Four Square," a Fox production starring Buck Jones.

* * * *

George Meehan, A. S. C., has shot the final scenes on the latest Waldorf production directed by Frank Strayer.

* * * *

Jackson J. Rose, A. S. C., is filming "The Midnight Sun," a Universal production directed by Dimitri Buchowetzski.

* * * *

Charles Van Enger, A. S. C., is making preparations for the photographing of Ernst Lubitsch's production of "Lady Windemere's Fan" for Warner Bros.

* * * *

J. D. Jennings, A. S. C., is filming "The Lone Eagle," an United Artists production starring Rudolph Valentino and directed by Clarence Brown.

* * * *

E. B. DuPar, A. S. C., has been putting in hot days on the desert filming a Warner Bros. production starring Rin-Tin-Tin and directed by Noel Smith, the cast numbering June Marlowe, Charles Farrell, Bill Walling and Pat Hartigan. It wasn't the 130 degrees heat that bothered Du Par so much as it was the necessity of his remaining away from his home in Los Angeles, for, be it known, the A. S. C. member became the father of a nine-pound baby girl on July 14th. To make matters worse, none of the members of the cast of the picture being photographed by Du Par would deign, because of the intense heat of the desert, to light up and smoke the cigars he so proudly proffered them.

* * * *

E. Burton Steene, A. S. C., Akeley specialist, was retained by Warner Bros. to film extra shots in the Rin-Tin-Tin vehicle on which Du Par is chief cinematographer.

Known Quality

In the art of picture production film dependability is obviously essential. The expense of preparing and rehearsing a single scene is too great to permit running risk of inferior results, or perhaps failure.

Such a situation clearly calls for Eastman Negative Film. Its unrivaled dependability is a known quality.

Eastman Film is identified by the words "Eastman" and "Kodak" in black letters in the film margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Eastman Announces New Model *of* Cine-Kodak

(Continued from Page 6)

in focal plane without danger of abrasion or scratching and also eliminates the necessity of frequently cleaning the gate.

Operator May Take Own Picture

The exposure lever may be locked in operating position so that the operator may place the camera on a firm support and include himself in the action of the picture.

Same Stock

As this new model uses the same film as the original Cine-Kodak no duplication of stock on the dealers' shelves is necessary. It is 16 mm wide, of safety stock, and instead of the usual printing operation, the negative, through a special process, is reversed to a positive so that the identical strip of film that was used for exposure is used for projection as well.

The company announces that while it is not in position to fill immediate orders, plans are well under way to begin deliveries toward the end of the present month and to produce in quantities in mid-autumn.

New "*Talking Pictures*"

(Continued from Page 9)

Co. have retained all rights for other countries, and is represented in New York by F. A. Schroeder.

Although the older arts of telephony and photography had already given birth to a number of valuable apparatus, such as microphones, electric amplifiers, loud speakers, etc., it was gradually found that the existing apparatus were insufficient for the talking film. Hence a large number of special technical problems had to be solved anew. Large sums of money, considerable inventive and technical skill and valuable time were expended with this object.

Before treating this path of development more closely I should like in this place to mention some of the practical commercial results of the Triergon system, as they throw more light on the degree of perfection attained by this system than any technical explanations can do. In order to demonstrate the technical reliability of the apparatus, their convenience when traveling, the quality of their representations and their power of attracting the public, a tour was organized last winter in the Rhineland at the request of several parties. The apparatus No. 18 traveled with a film program of 2000 meters the towns of Cologne, Dusseldorf, Duisberg, Herne, Aachen, Solingen, Bonn, Munich, Rheydt, Oberhausen, Krafeld, etc. These exhibitions continued from November 7th to February 19th, and the results before the

(Continued on Page 18)

GOERZ

NEGATIVE RAW STOCK

IS THE RAGE OF THE

NORTH POLE

Both Arctic Expeditions

ROALD AMUNDSEN

and

DONALD B. MacMILLAN

are carrying it exclusively.

Sole Distributors:

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Gets Shots that You Couldn't Get at all Without it

The ULTRASTIGMAT-f1.9

IT'S ALL IN THE LENS

(Signed) QUINCY PEACOCK

1611 Market St., Jacksonville, Fla.

Write for Folder

Gundlach-Manhattan Optical Co.

900 Clinton Street ROCHESTER, N. Y.

WANTED

Bell Howell Camera complete. Will pay cash. Write Bert Glennon, A. S. C.

Static Markings on Motion Picture Film

Data *as to their* Nature, Cause, *and* Methods *of* Prevention.

By J. I. Crabtree and C. E. Ives
Research Laboratory Eastman Kodak Company

From Transactions, Society *of* Motion Picture Engineers.

(Continued from July issue in which complete illustrations appeared.)

3. *Electrification of negative film in the cutting room.*

Since electrified film has a powerful attraction for dust particles, it is important to maintain a fairly high humidity in the cutting room in order to minimize the propensity of the electrified film to attract dust. Such humidification also tends to prevent printer static.

4. *Printer static.*

The largest proportion of static markings encountered in the laboratory are produced during printing, and especially with step printers. Static is rarely encountered with all-metal continuous printers.

In a step printer the film is subjected to excessive friction during the pull-down movement, especially with shrunken negatives. Static markings may, however, be prevented:

1. *By avoiding friction.*

All sprockets should be of correct dimensions and in alignment with the take-up roll. If the sprocket teeth are staggered, or if the take-up roll is in malalignment, excessive tension is exerted on one edge of the film. Too much tension should also be avoided at the take-up roll, while the loops should be adjusted to prevent any possibility of the film rubbing against itself or any part of the machine.

The printer should also be correctly "timed," that is, the pressure plate should be released before the pull-down movement commences and should not return in place before the film comes to rest. Although glass is not an ideal material for pressure plate construction in view of its nonconductivity, metal plates are unsatisfactory where a transparent plate is otherwise desired, while glass produces a minimum of scratches on the film. The pressure plate should be renewed whenever the surface becomes roughened.

2. *By humidifying the film.*

When motion picture positive film leaves the factory it is in equilibrium with an atmosphere of 70 to 75% relative humidity, but if the laboratory conditions are favorable for the production of static markings the quantity of moisture which the raw film contains is not sufficient to positively insure the absence of static during processing. It would be dangerous, however, to humidify the film further during manufacture, owing to the danger of the formation of moisture spots when the film is stored.[3] Since a certain lapse of time is necessary for moisture to affect the emulsion, it is possible to humidify film immediately previous to or during processing to an extent which would be dangerous if the film was to be subsequently stored.

3. *By humidifying the air in the printing room.*

If the printers were always in perfect adjustment and not run at too high a speed, a higher relative humidity than 75% at 70° to 75°F. would not be necessary in the printing room. In order to take care of the excessive friction to which the film is liable to be subjected if the printers get out of adjustment it is advisable to maintain the relative humidity at from 80% to 90% at 70° to 75°F. At such a high relative humidity the air feels uncomforably cool to the worker at temperatures below 68°F. and oppressively warm above 75°F.

The exact relative humidity to be maintained depends on the particular machines used, the condition of the film, the temperature of the air, and time during which the film is exposed to the air before it is subjected to friction. The higher the temperature the lower is the relative humidity necessary to overcome a given tendency for static.

Usually the film is exposed to the air for only a few seconds before reaching the printer gate. This period may be prolonged by looping the film over several idler rollers before it reaches the gate. Such a procedure, however, is usually unnecessary if the negative is humidified as described below.

Methods of humidifying the air supply have been fully described in a previous communication.[4] Since the air in the printing room is at a higher relative humidity than that in any other room, it is necessary to boost the humidity of the air supply locally, and this can be readily accomplished either by means of water spray jets or steam jets. A series of water spray jets operated by compressed air and inserted in the air line serve to immediately change the relative humidity and have the advantage of cooling the air in hot weather. In winter both steam and water sprays are often necessary.

3 "A Study of the Markings on Motion Picture Film Produced by Drops of Water Condensed Water Vapor and Abnormal Drying Conditions," by J. I. Crabtree and G. E. Matthews, Trans. Soc. M. P. Eng., Vol. 17, p. 29. American Cinematographer, January 1925, p. 12.

4 "The Development of M. P. Film by the Reel and Tank Systems," by J. I. Crabtree, Trans. Soc. M. P. Eng., Vol. 16, p. 163.

4. By humidifying the negative previous to printing.

One contributing factor in the production of printer static is the friction between the gelatine surface of the negative and the emulsion side of the positive film in the gate, and especially during the pull-down period with old, dried out, shrunken negative. This can be largely overcome by humidifying the negative previous to printing by rewinding slowly two or three times in an atmosphere of 80% relative humidity, or by treating the emulsion side of the film with a solution of grain alcohol containing 10% to 20% water. Treatment of the film with this solution would insure that it would not attract dust in the cutting room, while it would assist in the prevention of static markings on positive film in the printer.

¶ *Dangers of Over-Humidifying Motion Picture Film.*

Too much humidification of film is worse than none at all for the following reasons:

a. Moisture spots are liable to be produced if drops of water condense on the emulsion.

b. On winding moist film, the convolutions may adhere locally, causing ferrotyping of the emulsion surface by virtue of being in contact with the polished base. On rewinding, the local adhesion of the film may cause more static markings than if the film had not been humidified in the first place.

c. Moistened film is more susceptible to thumb prints and abrasion marks than dry film.

d. Film which is too moist is apt to stick in the printer and may cause a stoppage, tearing of the perforations, or unsteadiness of the picture on the screen. Moist film is also apt to buckle, causing lack of contact in the printer with resulting loss of definition.

Joseph A. Dubray, A. S. C., has finished photographing "The Hidden Way," a Joseph De Grasse production, with a cast including Mary Carr, Tom Santschi, Gloria Grey, Ned Sparks and Arthur Rankin.

AMERICAN CINEMATOGRAPHER,
1219-20-21-22 Guaranty Bldg.,
6331 Hollywood Blvd Hollywood Calif

Gentlemen: Please find enclosed three dollars (foreign rates additional), for one year's subscription to The AMERICAN CINEMATOGRAPHER, to begin with the issue of

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(Note Camera Craft will be sent for a slight additional sum Consult the clubbing offer)

F 2. and F 2.5

Taylor Hobson Cooke Lenses

Admittedly the finest and most highly corrected anastigmats of these maximum working apertures. Speed with definition—an achievement unsurpassable in the anastigmatic lens field of today.

Focus	F 2	F 2.5
1⅝ in	$ 79.50	$ 44.00
47 mm		48.00
2 in	101.00	50.00
3 in	122.50	81.00
4½ in	180.00	91.00
5¼ in		135.00

Prices do not include mounting in regular B & H standard micrometer mounts

Also the famous long focus Taylor Hobson Cooke Telekinics are now available for cinematograph work in the sizes from 8½ to 20 inches.

For all around long focus work the 6¾ inch Series II A at $92.00 (not including mount) offers the speediest aperture of F 3.5—combines flatness of field with perfect color correction.

Taylor Hobson Cooke Lenses are all exquisitely finished and have our unqualified endorsement

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BRANCHES NEW YORK HOLLYWOOD

UNITED STATES DISTRIBUTORS

GRAF
VARIABLE F.3 LENSES

For the Essentially Correct
Proportion of Diffusion
Indispensable on Every Production

50 M. M	$ 75.00
75 M. M	75.00
100 M. M	100.00

Now Available for Immediate Delivery

BELL & HOWELL CO.
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BRANCHES NEW YORK HOLLYWOOD

Exclusive Distributors

thousands who came to see them confirmed the inventors' faith in the apparatus.

First of all a new and properly working microphone had to be created for making the sound record, the so-called "Kathodophone." While microphones heretofore have made their records by mechanical means, such as membranes, carbon grabules, etc., the kathodophone obtains perfectly pure sounds, the inventors claim. The kathodophone works on an entirely new principle by which the sound exercises a direct influence on the electric current, being conveyed to an iron path which is switched into the electric circuit. As this new kind of microphone does not possess any mechanically moved parts the disturbing self-frequencies which can hardly be avoided in the case of ordinary microphones are eliminated.

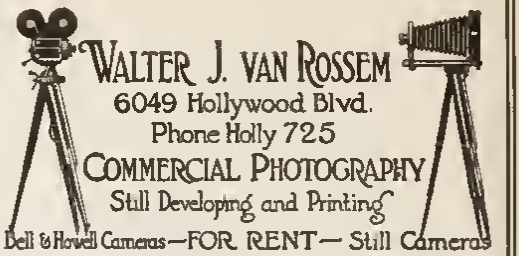
The second special task was the creation of an electrical amplifier of the same quality as the kathodophone. The difficulty of this task can be gauged by the fact that all the various sound frequencies had to be amplified a hundred thousand fold, whereas, as is known, the human ear needs between 5,000 and 20,000 frequencies a second.

The third stage in the development of the new film was the production of the so-called "ultra-frequency lamp," a recording lamp sensitive to sound, which transforms the vibrating electric current in the rhythm of the arriving sound-waves into a trembling luminous patch which illuminates the film. The usual sources of light, such as incandescent and arc-lamps, were found not adaptable for this purpose.

After this preliminary work the production of the picture-sound film record could be proceeded with, i. e., to capture all the sounds and tones simultaneously with the picture being screened. The development of the negatives, too, as well as the copying of the positives, or copies required special study.

Fig. A shows the Tri-Ergon projection apparatus for talking films. The apparatus possesses a contrivance similar to that which has long been used by astro-physicists for determining starriness. This photo cell is distinguished by the fact that it immediately reacts on every light impression with an electric impulse. In addition the projection apparatus has a graded amplifier which may be seen in Fig. A.

The perforation of the acoustic reel is the one universally used, so that the apparatus can also project ordinary films. This has a certain advantage when projecting both kinds of film, i. e., "dumb" and "talking" ones, at the same performance. The Tri-Ergon process is advocated as offering without further ado the possibility of providing any film with suitable accompanying music and thus replacing the expensive kinema orchestras. Instructive films and the like can also be accomplished by the necessary elucidations in any language. It goes with-



The New Iris Combination may be had with 4-in. Iris or Sunshade
FRED HOEFNER
Cinema and Experimental Work
5319 Santa Monica Blvd. (rear)
GLadstone 0243 Los Angeles, Cal.

AKELEY SHOTS

For the following current productions

Paramount's "Flower of the Night," starring Pola Negri, directed by Paul Bern, photographed by Bert Glennon, A. S. C.

Warner Brothers' Hogan's Alley," "Red Hot Tires," and others. Directed by Eric Kenton. Photographed by Chas. Van Enger, A. S. C.

Maurice Tourneur's "Sporting Life."

Metro-Goldwyn-Mayer's "The Tower of Lies," with Lon Chaney and Norma Shearer.

Universal's "The Still Alarm" photographed by John Stumar, A. S. C., and other Universal productions.

Waldorf's "The Price of Success," directed by Gaetano Gennito, A. S. C., and photographed by Sam Landers, A. S. C.

E. Burton Steene
Akeley Specialist
Aerial and Special Photography
FOR RENT—Akeley, Bell & Howell Cameras.
Care of American Society of Cinematographers
1219-20-21-22 Guaranty Bldg. - - Hollywood, Calif.
HEmpstead 1191 - - - - - - - - - GRanite 4274

TREMONT
FILM LABORATORIES CORP.
1942-4 Jerome Avenue
New York City
SPECIALIZING
in
NEGATIVE DEVELOPING
FIRST POSITIVE PRINTING

FOR RENT
Two Bell and Howell Cameras, 40, 50, 75 mm. lenses, Thalhammer iris. Jean Trebaol, Jr., 7042 Stilson Street, Palms, Calif. Telephone EMpire 8954.

out saying, too, that very interesting possibilities are thus opened out to advertising.

Fig. B shows the novel hornless loud speaker, the 'Statophone," which is placed near or behind the projection screen, and purduces the sound that gives the audience the illusion of the talking and musical film. It is hardly necessary to point out that this new loud speaker is of considerable importance to acoustics, especially as a broadcasting loud speaker.

Cinematographers Share Cast's Courageous Acts *in* Film Making

The cinematographer's skill prevents the taking of many useless chances on the part of the cast in motion pictures; yet with all this cinematographic adeptness, there is a splendid place for courage in the making of photoplays. And it may be definitely stated that whenever players do take chances, the cinematographer is there to share such with them, or the thrills would never reach the screen.

Apropos of the foregoing is the following account which appears under the caption of "Fake Stuff," written by W. D. McCarthy in his department, "Hollywood Week by Week," in Hollywood Magazine, a weekly community publication:

Patrons of movie houses in distant cities may some day wonder at the realism of the falls taken by cowboy riders in a "Western" picture that will be released by Fox, little realizing that injuries amounting to tragedy for some of the riders were received in the making of the scenes. Last week, near Chatsworth, some twenty-five miles from Hollywood, twenty screen cowboys were being "shot" while riding furiously down a narrow trail. A horse stumbled and fell, throwing his rider heavily. The following horse fell over the first, and the third animal over the other two, before their speed could be checked. Harry Woods, Emery Boggs and W. T. Sherman, the three unfortunate riders, were picked up unconscious and rushed to a Hollywood hospital. At first they were thought to be fatally injured, but last reports state that all will probably recover. Woods has eight fractured ribs and a broken shoulder Sherman has two broken shoulders and a broken neck, while the third man escapes with bruises and an arm broken in four places. Needless to say, the falls were no part of the director's plan, but they will doubtless give many a "fan" reason to exclaim, "My, ain't it wonderful how they can fake these scenes?"

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Just one production with us will make you our friend for life.

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Are now popular from coast to coast, and in some foreign countries

If my many varieties do not always fill the bill, tell me your wants and I will make them on special order.

Always at your service

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1636 Lemoyne St DUnkirk 4975 Los Angeles, Cal.

SUBSCRIBE FOR THE

American Cinematographer

Will Inventive Genius Bring About Motion Pictures *by* Radio?

A writer in the Exhibitors' Trade Review, in which the following article appeared, dips into the future and opines that the seemingly impossible of the present may be a proven fact in the not distant future:

Concealed in recent news briefs was a seemingly insignificant item announcing that one C. Francis Jenkins, an inventor of Washington, D. C., is going to test his new idea of projecting motion pictures over the radio. If successful, this means that one central radio projecting machine can exhibit film productions on several screens simultaneously, including private exhibitions in homes. The inventor appears certain he can make his idea practical.

Not much attention is paid to the news dispatch. No noise accompanies it. Cynicism prevails among a few producers and exhibitors who have given the announcement their "once over." But—

Is it wise for anyone to place light estimate upon any idea, no matter how trivial or impossible it appears today? In this age of rushing progress, many small things today are big tomorrow.

Henry Ford's animated bicycle was a joke on the streets of Detroit for a long while, but Henry kept tinkering away at it until it brought him so many millions that he hardly knows how to count his wealth.

A kerosene lamp is a small thing, but Mrs. O'Leary's cow kicked it over and started the fire that burned Chicago.

A monkey playing with a mess of rubber cement from an overturned can is a trivial matter, but it gave to Tony Moss, an Oklahoma electrician, the idea which led him to the successful manufacture of an automobile tire patch which is now used in every state of the union and in all foreign countries wherever automobiles are known.

Seven years ago, a magazine writer tells us, Moss was making $30 a week as an electrical worker. Now he is the millionaire head of a manufacturing company doing a quarter of a million dollar's worth of business monthly.

The digging of a backyard cellar by a laborer on Sunday in an Ohio village is an incident most commonplace, yet that backyard happened to be adjacent to a church where a preacher was delivering a sermon on Sabbath observation. As the workman's pick struck an occasional rock, he swore an occasional oath, and the clicketty-click of his pick threw discord into the church music, and the ever-recurring oaths of the cellar digger punctuated the parson's sermon in places where the rules did not call for punctuation. So, this intermingling of Sabbath desecration, and Sabbath sermonizing,

"Coops" for Proper Lighting

There is no individual thing more necessary to the production of artistic pictures than the right kind of light. Every camera man knows that days given to arrangement of sets are wasted if lights are not right when he shoots the scene. Then retakes are frequent and expensive.

Cooper Hewitts for many years have met the lighting requirements of leading studios. "Mike" Shannon can give you full particulars. Write him today.

COOPER HEWITT ELECTRIC CO.
HOBOKEN, NEW JERSEY
HOLLYWOOD OFFICE—7207 Santa Monica Bldg.
KEESE ENGINEERING CO, JOHN T "MIKE" SHANNON, Mgr

PARIS BERLIN
BRUSSELS BUDAPEST
VIENNA GENEVA
ROME CAIRO
MADRID ATHENS
LISBON ALGIERS
JERUSALEM ETC
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RENE GUISSART

Atmospheric Shots in Any Part of Europe

Taken according to your own instructions in an artistic manner to match the photography of your production

OFFICIAL CORRESPONDENT IN EUROPE FOR
American Society of Cinematographers, Frank D Williams

118 Avenue des Champs
Cable Address LOUVERANDE-PARIS
ELYSEES PARIS

small enough at the outset, resulted in crystallizing public sentiment to such an extent that a crusade for Sunday closing resulted and now that once-open Ohio town is so quiet and so Puritanical that traveling salesmen who happen to be there to spend Sunday can't even buy a copy of the city newspaper. And that---anyone who has ever journeyed Ohiowards or Kentuckywards must admit---is the very extreme in Sunday closing.

So, the animated bicycle in Detroit, the monkey and the cement in Oklahoma. the cow and the kerosene lamp in Chicago, and the cellar digger in Ohio—they all started something.

Radio photographs have already crossed the sea Radio pictures are now being flashed across the country by police departments and the newspapers.

If a "still" can be made to appear by wireless, is it not within the range of possibility to animate such picture?

If that Washington inventor's idea is developed into a reality, if he succeeds in projecting pictures upon screens at a distance, if he thus brings about a picture show into private homes—what then?

Where would the exhibitor come in with his playhouse? What would producers do with their pictures? What would stars do with small salaries?

The idea back of the proposed plan is scoffed today because it is too small to receive notice. But—

The old adage, "Large oaks from little acorns grow" still holds good. It doesn't pay to despise, to ignore, to condemn small things today, for tomorrow they may be great.

E. Burton Steene, A. S. C., Has Busy Akeley Camera Month

E. Burton Steene, A. S. C., Akeley camera specialist, has had a month overcrowded with activity for his Akeley, and Bell and Howell cameras.

Steene has been called in on Paramount's "Flower of the Night," starring Pola Negri, directed by Paul Bern and photographed by Bert Glennon, A. S. C.; Warner Brothers' "Hogan's Alley" and 'Red Hot Tires," the latter starring Monte Blue, directed by Erle Kenton and photographed by Charles Van Enger, A. S. C.; Maurice Tourneur's "Sporting Life"; Metro-Goldwyn-Mayer's "The Tower of Lies" with Lon Chaney and Norma Shearer; Universal's "The Still Alarm," photographed by John Stumar, A. S. C.; Waldorf's "The Prince of Success," directed by Gaetano Gaudio, A. S. C., photographed hy Sam Landers, A. S. C., with a cast including Alice Lake, Florence Turner, Lee Shumway and Gaston Glass; as well as other Universal, Warner Brothers productions and features at the Fine Arts studios.

Among the many useful articles for which man craves possession, there is invariably the product of one particular manufacturer, which dominates all others.

From pipes to motor cars, from chewing gum to pianos---whatever the article may be---there is always one distinctive product, that is recognized as the *best*.

Few commodities dominate their field for general excellence, for outstanding superiority over all others, to such a marked degree, as do the products of Carl Zeiss, Jena, creators of the celebrated Tessar lens

Harold M. Bennett
U S Agent
153 West 23rd Street
New York

A NEW LENS
"That has made good"

Large aperture F:2.3 To a large extent responsible for the Bas-relief, or solid appearance of the subject on the screen
Good definition over the entire field, yet not harsh or wiry
A portrait lens in short focal lengths
40mm, 50mm, 75mm, with full closing diaphragm
Price is reasonable

40mm	$50.00
50mm	50.00
75mm	55.00

A trial will be satisfying

ASTRO-GESELLSCHAFT, mbh., Berlin
FOR SALE BY
MITCHELL CAMERA CORPORATION
6025 Santa Monica Blvd. · · Los Angeles, Calif.

Ambiguous Advertising Scored *by* National Vigilance Committee

The following bulletin from the National Vigilance Committee of the Associated Advertising Clubs of the World throws an entertaining light on truthful representations as to motion pictures:

The motion picture exhibitor whose patrons are partial to westerns is confronted with a curious trade development. Tom Mix has developed, over a period of several years, a considerable stellar reputation in this field. Recently there appeared on the horizon a producing unit styled "Art Mix Productions," also making westerns with a principal actor, costumed as Tom Mix usually appears on the screen, riding a horse which, by many who do not know horseflesh intimately, might easily be mistaken for Tony Now comes the "William (Bill) Mix Productions," also producing westerns Who's next? Shall we have "Richard (Dick) Mix Productions" and "Henry (Harry) Mix Prodctions" also?

Apparently it isn't necessary to act to get into this game. Such conscientious stars as G. M. Anderson, William S. Hart, Tom Mix, and Hoot Gibson seem to have labored quite unnecessarily. All that is needed, judging from these ventures, is a last name identical with that of a star who has already created a reputation. In the Art Mix Productions a hard-riding lad named Kesterson does the heavy work and draws the small type while the name of Art Mix looms with stellar prominence. In the William (Bill) Mix Productions, one Dick Carter, not William (Bill) Mix, occupies the principal saddle, only to have his name subordinated in the advertising. None of these producing Mix's, according to Tom Mix, are near enough relatives to be known to him.

The experienced exhibitor knows that these pictures, like any other westerns, must succeed or fail on their own merits. He knows that all this "Mixing" cannot put across westerns which would not go over just as well under any other name; and that if the public be led to believe by such advertising that these are Tom Mix pictures, or that any of these Mix's are related to, or like, Tom Mix, that the exhibitor who screens them will be the goat. He knows that theatre patrons' opinion of such advertising is analogous to his own irritation at advertisements of "M. F. Waterman Fountain Pens," "Art Hoover Suction Sweepers," or "William (Bill) Underwood Typewriters."

Knowing the importance of good will in the successful operation of a picture theatre, as in all other business, the intelligent exhibitor is less interested in the recent injunctions of the Superior Court for the County of Los Angeles against the advertising methods of the Art Mix Company and the Bill Mix Company than in the

Speed! Speed! Speed!

The Bausch & Lomb Ultra Rapid Anastigmat is an f:2.7. lens. This not only is its rated speed—it is the speed at which it actually performs.

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FOR RENT!
MITCHELL and BELL & HOWELL
CAMERAS
F 2. 3. - F. 2. 7. - F. 3. 5. Lenses
40-50-75 M. M.
COMPLETE EQUIPMENT
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Cinema Studios Supply Corp.
1438 Beachwood Drive
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LIGHTING EQUIPMENT FOR RENT
L. A. FIRE DEPARTMENT
WIND MACHINES Water Engine

Requests for special position advertisements in the A. S. C. Annual of Cinematography are being honored in the order in which they are received.

importance of convincing his patrons that they will find upon his screen only and exactly what his lobby display heralds and newspaper copy lead them to expect.

A recent decree by the U. S. District Court for the Southern District of California deals so vigorously with the advertising of the William (Bill) Mix Productions, however, that a momentary consideration of some of its features is worth while. After providing specifically and exactly how posters, placards, screen titles and billboard paper, shall be worded "and not otherwise," it further provides that the name of the film advertised shall be three times the size of the words "William (Bill) Mix Productions, Inc." and the name of the feature performer, if any, shall be twice the size, size being applied not only as to height of type, but also as to consistency, thickness, boldness and prominence. Defendant is further ordered to label all photographs of a male performer featured in such exploitation with his own name in readable type. If any of the old advertising material of this defendant is to be employed, it shall be imprinted prominently with the words "not connected with any other producer or performer of similar name" The attitude of the Federal Court is based upon the reputation of the common law. It also reflects what every intelligent exhibitor knows to be the public interest.

Exhibitors of Tom Mix pictures will be interested in knowing, moreover, that the California Court which enjoined the imitators of this popular western star is further assisting them to retain the confidence of their patrons by fining in a contempt proceeding the Art Mix Company and its manager for a violation of the decree.

Coolidge Gives Congratulations to Hays on "Greater Movie Season"

In a letter to Will H. Hays, President Coolidge emphasizes the "real public value" of "Greater Movie Season," now in progress throughout the United States. His letter follows:

'My attention has been called to the fact that you are taking the twenty-ninth anniversary of the moving picture industry as an occasion to inaugurate a 'Greater Movie Season' campaign. Such a movement to emphasize the desirability of worthy motion pictures will be of real public value. The progress that has been made both in education and entertainment in this tremendous enterprise is an outstanding achievement of the opening years of this century. I congratulate you and wish you a continuation of your success."

A. S. C. Chooses Frank M. Cotner *and* Ernest J. Crockett *as* Members

Frank M. Cotner and Ernest J. Crockett have been chosen for membership in the American Society of Cinematographers, according to an announcement from the A. S. C. Board of Governors.

Crockett

Crockett has been a cinematographer for the past eight years, and for two years and a half he has been in charge of the photographic department at the Mack Sennett studios. Crockett's name has been on every Mack Sennett picture for the last thirty months, he having made all of the chases, trick and special photography. For four years during the early part of his career, Crockett worked under the tutelage of Fred W. Jackman, who long was chief cinematographer at the Sennett studios.

Thrills

Crockett is at present filming a Sennett comedy directed by Del Lord, with Billie Bevan and Madelaine Hurlock. This latest Sennett production is no exception in Crockett's experiences for, as usual, it carries thrills galore for the cinematographer, including a couple of runaways with horses, several hours of aerial work for special balloon sequences as well as working among a "herd" of lions at the Gay farm near Los Angeles.

Cotner

Cotner is widely experienced as a cinematographer, having numerous stellar features to his credit. For 1924-5, the productions photographed by him include the following Russell features: "The Fighting Cub" and 'Battling Bunyan," with Wesley Barry; "His Own Law" with Barry and Jack Meehan; "The Rattler," "Broken Law," "Passing of Wolf McLane," "Hurricane Hal," "Son of Sontag," all with Meehan; Wanda Hawley and John Fox in "The Night Letter," and Gaston Glass in 'Folly of Youth." For Goodwill productions he has photographed William Baley in "You're Fired," "Top Hand," "The Lash of the Law" and "Western Grit"; and Ken Maynard in "Haunted Range" and 'The Demon Rider." He also filmed Leo Maloney in "Blood Bond," a Malaford production.

Harry Perry, A. S. C., Returns *from* Long Arizona Location Trip

Harry Perry, A. S. C., has retured from a two months' location trip in the bake-oven regions of Arizona where he was in charge of cinematography for the Lucien Hubbard unit in the production of Famous Players-Lasky's "The Vanishing American." Harry has an extra strong longing for cool and shady places, for the time being.

What an Offer!

For a Clubbing Rate

Observe the Following:

American Cinematographer	$3.00 per year
Camera Craft	1.50 per year
Total for both	4.50 per year

But to those who take advantage of this special clubbing offer, both magazines will be sent to them for

$3.40 Per Year

Save Money—
$4.50 for $3.40

American Cinematographer

1219-20-21-22 Guaranty Bldg.

Hollywood, California

Bell *and* Howell Distributors *for* Taylor Hobson Cooke Lenses

The Bell and Howell Company announces a complete line of Taylor Hobson Cooke lenses, including the F 2 and the F 2.5.

Bell and Howell are United States distributors for the lenses. B. and H. also have taken over the exclusive distribution of Graf lenses, which they are carrying for immediate delivery.

(Continued from Page 4)

projectors were Motiographs De Luxe with Superlite lenses. The first of the reflectors is placed directly in front of the lens. The images are projected into this and are "dropped" down six and one-half feet, where they are caught by a second reflector and thrown through a door, near the balcony floor, then out beneath the balcony railing and down the length of the ballroom to the screen, 145 feet away. Naturally everything had to be executed with the utmost precision. The condenser system is tandem. The objective is nine and one-third inches, E. F., with four-inch aperture. The screen is eleven by fifteen. The illumination is eight foot candles, six being generally used; mazda lighting is used.

Note In Mr Denison's projection article in the July issue, page four column two paragraph three line five the word "not was omitted The sentence should have read The foremost authorities claim that condensers are **not** correctly included in the optical train

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Showing Films "*on Dog*" Spikes Canadian Complainant's Claims

The contribution of "A Canadian" to a London, England, newspaper is reprinted in a current number of the Literary Digest. The writer complains somewhat bitterly because the Canadians and the English are viewing motion pictures which are produced in America. He finds fault with the quality of American films, and states, in effect, that one of the reasons for this alleged low quality is that American motion pictures are not pre-viewed so as to eliminate uncertain scenes.

It may well be wondered whether this contributor, who holds himself out to speak authoritatively on American pictures to English readers, knows what he is talking about. American pictures never pre-viewed?

To think that this authority, who speaks so knowingly of Los Angeles' "manicured lawns," is in apparent ignorance of one of the most widely practiced "institutions" of filmdom —namely, that of taking the newly finished picture and "showing it on the dog!"

We wonder how, if he has ever been in Los Angeles, which he appears to know so much about, he has ever missed the signs, "preview tonight," which grace the lobbies of countless small theaters in Southern California?

We wonder if he knows how tensely those who participated in the making of the picture sit through this first and informal, and almost anonymous, public screening—studying the audience intently and sometimes, breathlessly, to discover what effect each passage will have on the average "fan"?

The name of the picture, which is to be previewed following the regular performance, is seldom announced, so that the producers may be assured that they are exhibiting before a "cold" audience, whose opinion, unaffected by advertising or otherwise, is probably the most straightforward, though unrecored, ever obtained.

For such reasons, the reactions of the audiences at these almost secret yet representative screenings are valued most highly by those who make pictures; and let the London complainant be assured that the producers have been known more than once to alter their film in accordance to the reception given to it when it was "shown on the dog."

Speed *in* Picture Making *and* Who *the* Actual Speeders Are

Of interest is the following which appears under the caption "Goulding's Speed Test," in a current issue of "Motion Picture News":

"Edmund Goulding made a whirlwind finish in picture shooting, breaking all existing records at the Metro-Goldwyn-Mayer studios. This feat wasn't accomplished in connection with his production, 'Sun-Up,' starring Pauline Starke and Conrad Nagel, but was merely a flyer, so to speak, being a trailer, featuring Norma Shearer and Lew Cody for advertising purposes, a one-reeler.

"It was 11 a. m. when Goulding got the assignment. The picture had to be finished by 6 p. m. for use in a San Francisco premiere At 12:30 Goulding rushed Miss Shearer and Mr. Cody to three separate locations, used two studio sets, and by six o'clock he had finished 48 scenes. The film was cut and titled by eleven o'clock next morning and sent to San Francisco early in the afternoon. This, we'll say, was some speed stunt, and surely hangs up a new target for Goulding's contemporaries to shoot at."

After reading the account, one is left with the impression that, aside from the cast, no one but Mr. Goulding figured in the speedy happenings. With due regard for Mr. Goulding's efforts, those who have an idea that they are familiar with production details might timidly venture that perhaps reliable, as well as speedy laboratory workers, not to mention cinematographers, etc., might have had just a wee bit of participation in the speed shown!

Thomas H. Ince PRODUCTIONS HOLLYWOOD CALIFORNIA

June second 1925

Bell & Howell Camera Co.,
1807 Larchmont Avenue,
Chicago, Illinois.

Gentlemen:

Old friends are too prone to be forgotten in this fast-moving age. Therefore, it gives me pleasure to recommend a friend that since the birth of our industry has been dependable and true.

The Bell & Howell Camera, of course!

My cameraman, Jack Mackenzie, has used a Bell & Howell camera for twelve years, and I have used one on all of my productions.

What more could be said?

Sincerely yours,

Thomas H. Ince

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Meetings of the American Society of Cinematographers are held every Monday evening. On the first and the third Monday of each month the open meeting is held, and on the second and the fourth the meeting of the Board of Governors

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Hollywood News Print

UNITED STUDIOS, INC.
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LOS ANGELES

February 1, 1927.

Mr. H. J. Bouger
Mitchell Camera Company
Los Angeles, California.

Dear Mr. Bouger

A Mitchell camera.

Enough said!

Very truly Yours,

Doug Cummings